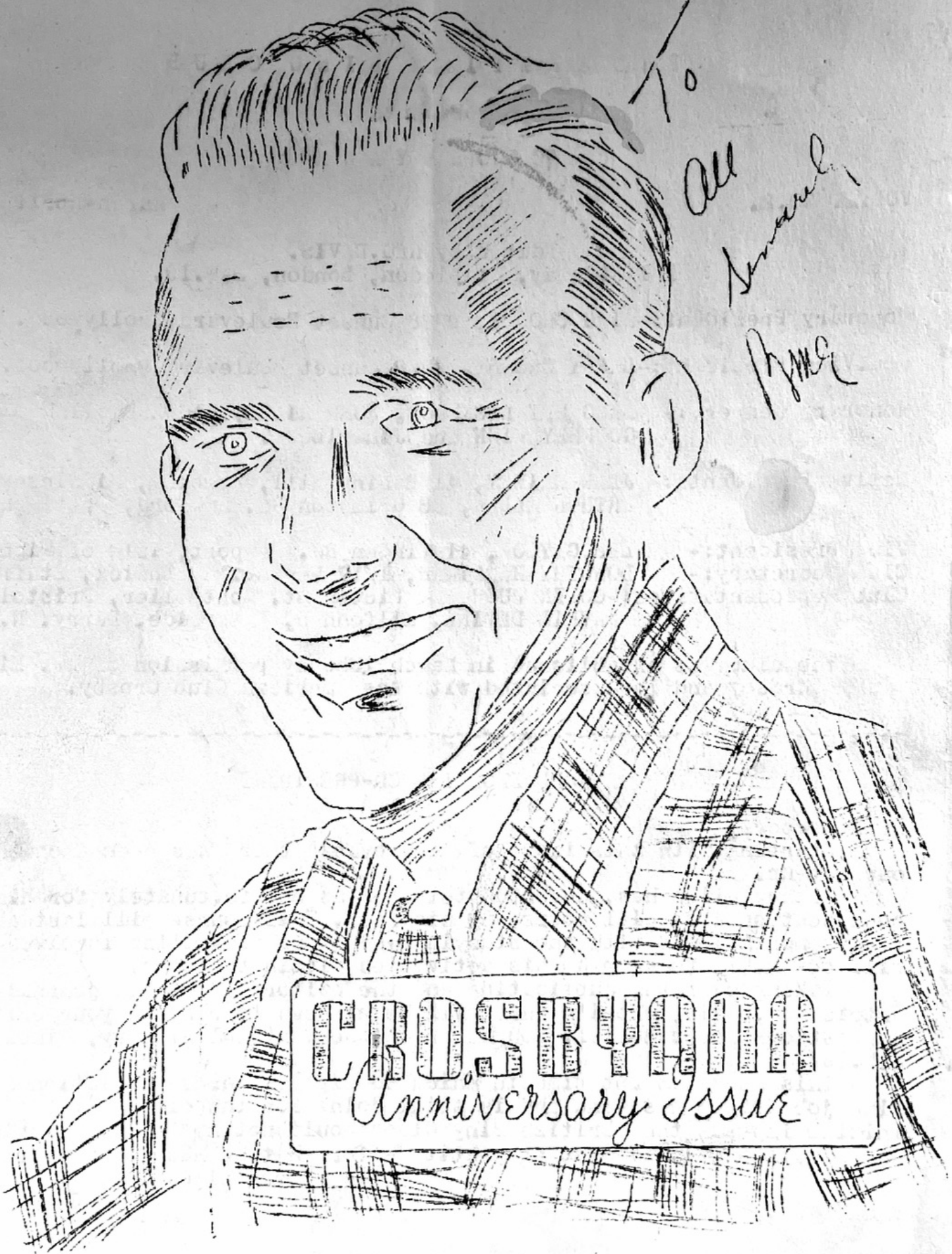




To
All
Seniors
P. M. G.

CROSBYPAAAA
Anniversary Issue

THE BRITISH BING CLUB

presents

"CROSBYANA"

VOL.2. NO.2.

March-April 1951

Edited by REG.DAVIS.
101 Ridgway, Wimbledon, London, S.W.19.

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The club was established in March 1950 by permission of Mr. Bing Crosby and is associated with the American Club Crosby.

A WORD FROM THE CO-PRESIDENT

Dear Members,

Starting with this issue of "Crosbyana" there has been a change in our set-up.

Arthur Allen has, unfortunately for us but fortunately for him, been sent on a special course by his firm. This course will last about twelve months; and with the studying and extra travelling involved he will be unable to keep up his activities within the club.

Taking over the duplicating and the editorship of the journal from Art is Reg.Davis, who I'm sure will be pleased to receive your criticisms, suggestions and material. You can reach Reg. at 101 Ridgway, Wimbledon, S.W.19.

This seems an apt time in which to express our appreciation for the fine job Arthur has done and is still doing for the club. Without his initial impetus the "British Bing Club" would not now be in existence and we all owe him a debt of gratitude for what he has done for us.

Yours sincerely,

Jean

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AIN'T DOIN' BAD DOIN' NOTHIN'

"You must start your editorial with a song title." My friend has such original ideas! "Oh, and what should I call it? Start the day right?" "No that would hardly be appropriate in this case. I apologise would be much more suitable." For a new editor to commence his first issue with an apology would indeed be a sorry state of affairs; and so, after much bantering, the above eminently suitable and horribly true title was agreed upon.

To be honest, this issue should have been ready about three weeks ago - but I expect you celebrated Easter too. In fact for a predominately lethargic person like myself to carry on from that hive of industry Arthur - why you're lucky to see this journal at all.

This month we are paying a somewhat belated tribute to Bing's twenty years of stardom; and also patting ourselves on the back for completing one year's existence. In our first year the club has grown beyond all recognition and more than justified the enthusiasm of the founders, Jean and Art.

There are three articles on Bing in this issue; two laudatory and one brickbat; and also a special article on his son Gary which I think should prove of great interest to you all. The next issue will contain the first of a series of articles dealing fully with the films in which Bing has appeared. It is also hoped to start a Collectors' Page dealing with points of interest to those of you who collect his records.

Finally may I remind you that this is your magazine and as such it is up to you to say what you want in it. As editor I try to make the contents as varied as possible, but this is not an easy task unless I receive your support. If you have any criticisms, constructive or destructive, or any suggestions as to how the journal may be improved, please let me know. I should like to hear all your views and I'll even guarantee to answer your letters - eventually.

Reg.

CROSBY TALK

by Jean

"Here comes the Groom"

Latest news about Bing's forthcoming picture is that there will be seven top tunes for Bing. Instead of the usual team of Van Heusen and Burke, Paramount have signed Livingstone and Evans to write the score. These two have been responsible for such hits as "To each his own", "Mona Lisa", "Buttons and Bows" and "Home Cooking".

Several guest stars will appear in this film, including Dorothy Lamour, Cass Daley, Phil Harris and Louis Armstrong. The regular cast includes Jane Wyman, Franchot Tone, Alexis Smith and the two young French children brought to Hollywood especially for the film.

* * * * *

For a forthcoming Crosby production Paramount have bought the story "Famous". Bing's leading lady will possibly be Judy Garland and the music will be by Cole Porter.

* * * * *

"Mr. Music"

A special plaque designating Bing the nation's "Mr. Music" was presented to him by Otto Harbach president of "Ascap" as a prelude to "Bing Crosby Month" which was celebrated by the show business world in January.

In making the presentation on the "We the People" programme on N.B.C., Mr. Harbach said that the tribute was "in behalf of all the composers, lyricists, publishers - all the members of "Ascap". This was the first time this important organisation had made such an award.

The broadcast noted that "this marks the birthday of a national habit", meaning Bing's twentieth anniversary as a star, and traced his career as a top favourite in radio and pictures.

Commenting on Bing's "tremendous and always continuing popularity" Harbach said, "Bing is real. He sings a song the way he'd talk to you in your living room. No arm waving. No flashy stunts. Just complete naturalness and sincerity. That's the way Bing is in real life and that's the way he sings a song or acts in a movie".

Speaking of the special debt the musical world owes to Crosby, the "Ascap" president declared that he has introduced hundreds of songs since he started as a single act.

"The great thing about Bing", Harbach continued, "is that no composer is too big to come to him and ask him to introduce a new song. But an even greater thing about him is that Bing has again and again introduced a song by an unknown composer. Bing treats an unknown kid from Tin Pan Alley with the same respect he gives Irving Berlin. He's a great guy!"

A L I V I N G L E G E N D

Art pays a tribute to Bing Crosby.

Bing is one of the few who have lived to see themselves become a legend. He has sustained success in three mediums - the cinema, the radio and on gramophone records (he's now looking toward television too)

He's never had to make a come-back and his popularity has never waned. He's held the public for twenty years and continues to do so today more than ever.

Although his personality has come to the fore in the past twelve years his style and character has changed only a little; and the people clamour for more of his entertainment.

As is only natural, a minority of people have found it impossible to understand and enjoy the Crosby magic. Most critics, at some time or other, have tried to analyse Bing's talents. His personality is always point number one, because they forget that Bing rose to stardom solely on his vocal chords and it is quite apparent that his voice is the mainstay of his popularity. His fans rightly grumble if Bing doesn't sing much in his films.

Not until 1936 did Bing turn away from the morose, flashing eyelid character. "Pennies from Heaven" was his first independent film production and the first time his personality really shone. There is hardly any difference between the Crosby of 1936 and the "Mr. Music" of today.

The typically American Mr. Crosby with his supply of "Crosbyisms" is as much applauded by us over here as by his own countrymen. His effect on the British public can be summed up by a cartoon which appeared in a national daily just after the outbreak of war. The cartoon shows an elderly couple standing together in the street listening to an A.R.P. van whose loud speaker was blaring out air raid precautions. The old gent is trying to edge away but his wife is saying "Wait a minute, George, perhaps they'll put a Bing on next."

The newshounds, especially of the American press, continually hunt for any tit bit of gossip concerning Bing. The truth matters little so long as it concerns the man about whom everyone wishes to read. Undoubtedly Bing pays the full price for his unprecedented popularity. He's been reported dead over one hundred times, causing anxiety, at first, to his family. A check was kept during the filming of "Mr. Music" and the newspapers contained eight reports of his death in only a few weeks.

Reports of his death do not affect Bing himself, but the teenagers must do. If Bing absentmindedly shuns some violent bobbysoxer it is reported in all the papers. A black look constitutes a good anti-Crosby story.

For the past twenty years Bing has rarely been alone. Everywhere he goes people follow. That he remains the pinnacle of modesty, the most casual of casuals and the most perfect example of endurance is a great tribute to him.

Let us pay our respects to Bing Crosby. Thank him for giving us countless happy hours and countless new friends. And finally let us congratulate him for enduring us for twenty years.

THE CROSBY

By Ralph Harding

At about 3.15 The Crosby arrived. Stripped off his bright yellow scarf, tweed coat and inner-lined battle jacket; he was left naked in a brown felt hat, bright red checked shirt, brown slacks and the sort of shoes ordinarily seen in the Alps at this time of year.

There are two or maybe three trial recordings. Then, will this be the deathless disc? "Shall we men?" (to the orchestra) Pipe switched to other side of mouth. It is cut. Exit Crosby quickly or what is considered quick for him.

For Crosby is the world's laziest man. He has a reputation in Hollywood for being the slowest-speaking and slowest-moving star in the industry. His idea of the perfect film is one that would start with Bing looking through a hole in the fence and the rest of the picture would be what he saw. Thus cracked Bob Hope on his arch-friend Bing.

He is also probably the worst dressed. His apparent casualness is reflected in his clothes. "I'm the worst dressed," says Crosby, "but I'm the most comfortablest." Once when rehearsing a duelling scene for his film "Monsieur Beaucaire", Hope tore large holes in his knee breeches. "Never mind," he assured the director, "I only look as if I'm wearing Crosby's street clothes."

Although he has the largest collection of unmatched jackets and trousers in Hollywood, he does possess one suit. He is known to have worn it on four occasions. The respective christenings of his four sons.

"He doesn't pay income tax any more; he just asks the government how much they need" or "Bing's injured himself - he fell off his wallet yesterday." But skipping Hope's cracks, that freak larynx pulls in a steady £220,000 per annum - or if you like to gasp gradually, about four and a quarter thousand pounds a week. There are 85 million records in existence issued in every country in the world. His films have earned over 50 million pounds sterling. These are statistics that stagger the imagination.

Der Bingle's acting is not brilliant (I don't care if he did win the Academy award), but it has a certain graveness, a winsome charm that matches a voice so perfectly balanced that it moves from low notes to high notes with no diminution of its rich and complex tones. His is a freak voice, one of nature's jokes that Bing appreciates. Call him a groaner and he gently corrects you.

"He - a groaner. Just a baritone with a gravel throat."

Apart from his visit to St. Andrews, Britain saw Bing in 1944 when he visited this country for the first time. He sang at Rainbow Corner and was then followed around in the black-cut by a terrific crowd begging for that extra song and another and another. I well remember him singing from the balcony at Kettners with a thousand torches shining on him to the horror of air raid wardens.

Crosby will remember Bedford. Wandering by the river he was recognised by some children. Whereupon "Gravel Throat", a great family man, succumbed to a shy request and sang "Pennies from Heaven" to what must have been the smallest audience he had ever faced.

It is easy to understand why Bing has won the hearts of people everywhere. The Crosby is just an average guy.

THE BEST FOR BING

Les looks critically at Crosby's status.

I have been a keen Bing fan for many years; and as each year has passed my keenness has increased until I now count myself as one of his greatest fans. However I feel that the time has now come for a little criticism although I do not necessarily direct it against Bing.

After twenty years of success, during which Bing has given enjoyment to millions of people all the world over, it has I think become evident that his position as the greatest popular singer is becoming shaky. It is not that Bing himself is at fault, rather that the material he is given is not good enough.

As we all know, Bing is greatly interested in his films and records, but although he needs good stories for his pictures, he has an even greater need for better songs to sing in them.

After much research I have come to the conclusion that the main reason why his fans go to see his films in their millions is because they want to both see and hear him sing. Everyone knows that Bing is capable of giving a song the best treatment in a film sequence and they expect as much. But of late they have not been getting it.

I think that the time has come for Bing to be given better songs to sing and, judging by their numbers from his last few pictures, I think that Paramount's contract songwriters Jimmy Van Heusen and Johnny Burke should voluntarily cancel their contracts immediately, as without a doubt they are ruining Bing.

In my opinion they have only written one great song for Bing, namely "Moonlight becomes you" featured in the film "Road to Morocco", although several others of theirs have been very pleasant. Such tunes as "It's always you" and "But beautiful" being two of the best. On the whole, however, I don't think that they have made an outstanding success of their numbers for Bing.

Where today are the Crosby melodies comparable to those of the early thirties? Van Heusen and Burke have had plenty of chances to put good songs on the Crosby memory chart, but they have failed to do so and many of Bing's fans can see how badly he needs the talents of those writers who raised him to the top twenty years ago.

Such names as Coslow and Johnston, Brown and Freed, Gordon and Revel and Robin and Rainger are recalled to mind. What wonderful songs these men wrote; never to be forgotten memories inseparably linked with the Crosby magic.

In later years that genius Irving Berlin produced some beautiful numbers. Remember the songs Bing sang in "Holiday Inn" and "Blue Skies". And one mustn't forget two of Bing's old friends who wrote those three gem songs in "Here come the Waves" Johnny Mercer and Harold Arlen. Do you remember the magnificent scenes in which Bing sang "Let's take the long way home", "I promise you" and "Accentuate the positive". How well they were backed up by a beautiful studio orchestra and how perfectly they were recorded; quite a contrast to the few tinkling piano notes in "Mr. Music".

If only Irving Berlin, Johnny Mercer or Harold Arlen had written the songs for "Mr. Music", what a grand picture it would have been.

(Continued on Page 8)

Gary started dating last year when he was sixteen, and according to Hal Kanter, one of Bing's ace scriptwriters, the youngster's coming-out into the world of the opposite sex served as the basis for a very funny radio script. It went something like this.

Gary was put on Bing's radio show to re-enact a scene which had purportedly taken place in the Crosby home.

Gary had his first date and didn't know quite how to break it to Dad.

"Though I might go out for a bite," he ventured.

Bing slapped his hands together. "Say" he exclaimed, "You might have something there. We might very well do that."

Gary: "We?"

Bing: "Yes, we!"

Gary (stammering): "Well, Dad, would it be okay if you didn't go?"

Bing: "You mean you want to go out with your school pals?"

Gary: "Kinda."

Bing: "What do you mean, kinda?"

Gary: "Well, Dad, I had in mind a sort of a girl rather than a pal."

Bing: "What are you talking about?"

Gary: "It's a pal. But you wouldn't exactly say she's a fell."

Bing (surprised): "You mean that you asked a girl for a date?"

Gary: "It was inevitable, Dad."

Bing: "This comes as a shock to me. You're an athlete, a football player. You shouldn't be thinking of girls."

Gary: "Well, I guess girls are more fun. Besides they're not seasonal."

Bing: "I guess that's right. But I always thought you were so bashful. I always thought of you as being timid around girls."

Gary: "That's good."

Bing: "What do you mean?"

Gary: "A shy guy does a lot better than a wise guy."

There's always a lot of good natured bantering around the Crosby home among Bing and the four boys, and supposedly on another occasion he asked the Old Man for an advance on his allowance.

"I don't want to play the stern parent, but if you want extra money you must do what I did when I was a kid."

"But, Dad," Gary insisted, "I don't want to stand on street corners and sing."

All six Crosbys are well known for their sense of humour. Probably the sharpest of the lot is 18 year old Linny. Several years ago when all four boys were enrolled at St. Johns Military Academy, they were like most young kids, a little boastful.

"My father could buy this whole place out in three minutes," they'd tell their little friends.

Perturbed at their attitude, so the story goes, one of the instructors at the school phoned Bing at Paramount and told him that his boys were bragging a little too much.

Bing got down to the school in a hurry. He lined his offspring up and let them feel, one by one, his big fat palm on their backsides. When he finally got down to Linny, the youngest Crosby said, "Don't spank ME, Pop. I didn't say a word. Honest, I didn't say a single word about how rich you were. I even said that the Government got most of your money, and what the Government didn't get Uncle Everett stole."

Because Gary - his full name is Gary Evan, the Gary for Gary Cooper and the Evan for Bing's maternal grandfather - has developed into a personable, talented young man, Bing has been on the receiving end of

a lot of praise. He's been congratulated for not spoiling Gary, for bringing him up correctly, for having himself developed into a good father.

As Bing himself says, "Most of the credit goes to Dixie. She raised Gary, she raised the twins, she raised Linny - heck, she even raised me." Dixie has modestly stayed in the background where Bing and the boys are concerned, but Bing will make no move involving any of his clan without first consulting his wife.

During World War II, the U.S. Army asked Bing if he and the boys would appear on a Command Performance to be broadcast to the troops overseas.

"I'll appear on it," Bing said, "but I can't say about the boys. You'll have to ask their mother."

Dixie gave the okay and, for the first time, the boys appeared before the microphone.

Even as a youngster, Gary showed great stage presence. He was never nervous. He reads his lines beautifully, and he seems always to have an instinctive sense of timing. Best yet, he photographs so well, and Paramount estimate that he may take over his Dad's position as number one box office attraction in ten years time. A studio executive said that Bob Hope would like to make a film with Gary. When Bing heard this he said, "Garry with Hope! Absolutely not. We've tried to keep that boy in a good environment."

What pleases Gary most is what Bing told the reporters last summer. "Gary is the best haying hand I've got on the ranch," Bing said.

"Coming from Pop," Gary said, "that was sure sweet music to my ears. Pop isn't a fast man with praise."

THE BEST FOR BING (Continued from Page 5)

After hearing that there were six ballads, two popular tunes and a waltz in this film I was expecting to hear some superb singing, but instead I came away sadly dissatisfied. If other artists had had the songs to sing that Bing has had of late they would soon be out of a job. It's Bing's ability to make something out of even the worst song that has saved the situation.

Fortunately for collectors, Bing's commercial recordings are far better than the film sound tracks. U.S. Decca Co's engineers know just how to record Bing and bring him out to the best advantage; and Paramount's recording engineers should take a lesson from them. It seems to me that they are only recording him through the speech mike.

In conclusion then I think that Bing needs some song writers who can produce numbers of the standard of "Please", "Love in bloom", "Learn to croon", "Moonstruck", etc. Numbers that we will still be singing twenty years from now. Paramount's musical directors should give Bing better accompaniments and their engineers should see that he is well recorded.

These points may not seem much in themselves, but unless they are attended to I fear that Bing will lose his well-merited crown to some inferior singer. Bing can rise above bad stories, but not bad songs as well. Give him better songs in his pictures and I for one hope that I shall be seeing three-dimensional, technicolour Crosby films in twenty years time.

COLLECTING BING

By Colin Pugh.

The second of Colin's articles for the record collector.

MATRIX NUMBERS & LABELS.

You will remember that my first article dealt with the correct storage of your records. Keeping them clean and binding and preserving the paper envelopes.

I propose later to offer suggestions for a first class filing system, but before doing this it is essential that the collector has at least a working knowledge or understanding of what is meant by Matrix Numbers and variant masters. Most collectors have of course, but for the benefit of those who do not possess a copy of Les Gaylor's excellent compilation "The Bing Crosby Discography", the introduction to which contains a splendid synopsis of this subject, I had better give a simple and more basic explanation which must be understood in order to operate the filing system I have in mind.

The various recording companies have first to make a Master Record of the sounds required, from which they mass-produce, by pressing, the labelled records that we purchase from our dealers. Now a glance at a dictionary tells us that a Matrix, or as it is sometimes called, Matrice, is the cavity in which anything is formed, or a mould. In this case, the mould being the Master Record, it is quite obvious that any number given to the Master (and this solely for the benefit of identity and filing by the manufacturers) is known as the Matrix Number; and this usually consists of letters and numbers.

This number is stamped on the record and may be found on the plain part between the innermost grooves and the label. There are certain exceptions to this however, where the number has been omitted by the manufacturers who purchased the Master from another recording company. These fortunately are few and are usually ascertained from other collectors owning records produced by the original recording company. The labels also usually bear the Matrix Number printed in small type. The lettered part of the Matrix Number is not there by chance, but carries very definite identifications and meanings. This is quite a large study on it's own and, as this knowledge is not essential to the filing system, I shall not deal with it here.

Matrix Numbers must not be confused with Catalogue Numbers to which they actually have no relation. Different companies produce records from the same Master, but each use their own Catalogue Number, which of course applies to both sides of a record made from two masters of entirely different Matrix Numbers. Even the coupling of sides varies with different companies.

A few words now about variant Masters. It is not uncommon during a recording session for two or more recordings to be made of the same title for the primary purpose of selecting the best one from which to press copies for the public. These Masters are all given the same Matrix Number, but are differentiated by the addition of the letters A, B, C, etc. following the number. It often happens that more than one

of the Masters are used in production, and the mere fact that a 'B' Master is a different recording to an 'A' is sufficient inducement to the collector to try to obtain both copies. In fact quite frequently there is a noticable difference in the renderings on the variant Masters. My copy of "Mr. Gallagher and Mr. Sheen" is pressed from an 'E' Master, which means that at least five attempts were made at this recording.

A few words about labels will prove very useful for reference for those now embarking on a collection. I don't intend to outline a history of this subject for, apart from being unnecessary for the purpose of acquiring a library of Bing's records, there are books obtainable dealing thoroughly with this matter.

It is not essential to be a collector of labels in order to become a collector of Bing. Rather, the former is dependant and secondary to the latter. The fact that "Galway Bay" may be heard on British Brunswick, American Decca, Australian Decca, Indian Columbia and many other labels gives you greater scope for obtaining that recording, but only one of the labels is essential to your collection.

It is sufficient that we know on which labels Bing may be heard and the years in which those labels interest us. I will define this to the best of my knowledge, for although obsolete and obscure labels may be omitted, all the more predominant ones will be given, and their association with Bing's vocal efforts may be fairly briefly related.

Our first recordings of Bing take us back to 1926 when he was a featured vocalist with Paul Whiteman. He recorded with Whiteman's Orchestra and Groups for four years until 1930. These recordings were released on American Victor, British H.M.V. and Australian H.M.V. if made during 1926 to 1928. Recordings made during 1929 and 1930 were issued by American Columbia on their picture label. These are very colourful in blue, black, orange and green, with a character drawing of the head of the rotund Paul gracing the label. Most of these were also issued over here on Columbia as well as on their sister label down under.

From 1927 to 1930 Bing made several recordings with Al Rinker and Harry Barris (the famous "Rhythm Boys"). These were also issued on American Victor and Columbia as well as on their counterpart labels in Britain and Australia.

During 1928 and 1929 he also sang with several other orchestras and groups including Duke Ellington, Frankie Trumbauer, The Dorsey Brothers, Sam Lanin (Will Perry) and The Ipana Troubadours. These recordings were under the American labels of Victor, Columbia and Okeh, and on the British labels of Columbia and Parlophone.

Many of the recordings made by Bing from 1926 to 1931 have since been reissued on Victor, American Columbia, Harmony, Biltmore, Sentry, Temple, etc. Some of these are even now still available in America.

During the next four years from 1931 to 1934, Bing laid what I term the 'foundation stone' of his singing career. The songs he recorded during this period and the style in which he sang them, were responsible for bringing him into the limelight and so onto the fame which he has achieved today. It was with these songs that he first began to be recognised in this country. His style was 'new' - it was

his own. They are unfortunately the most difficult to obtain today, as any collectors of a few years standing will tell you, this section of their library is almost sacred.

During this period Bing recorded with several bands and groups including Victor Young, Isham Jones, Anson Weeks, Guy Lombardo, Jimmy Grier, Lennie Hayton, Nat Finston, Irving Aaronson, Don Redman, Helen Crawford and The Mills Brothers. All these recordings were made on American Brunswick, but if it's labels you want to collect here's your chance, for no other group of Bing's songs have been issued on so many. In this country they were first issued on Brunswick, known then as Warner Brunswick, and secondly (but not all of them) on Columbia. In the States they were issued first, as I said, on Brunswick, and then sections of them on Banner, Conquerer, Melotone, Okeh, Oriole, Perfect, Romeo, Silvertone, Vocalion and on the Japanese label Lucky. "Blue Prelude" was also issued here on the Rex label backed with "Home on the range".

In 1931, apart from his Brunswick recordings, Bing also made several with Gus Arnheim's Orchestra on Victor, which ourselves and the Australians had on H.M.V.

From 1934 up to the present day, Bing's recordings in the States have been under the Decca label; and these form the main body of our collections today. Recording with many bands and groups we get a splendid variety, but with no one has he recorded so often as with John Scott Trotter. From 1934 to 1943 his American Decca cuts were on a blue label, after which the catalogue numbers took on a new series on a black label. Certain special recordings, such as those made with Bob Hope, were issued on a Red label.

British Decca have the issuing rights of these recordings in this country, which they release on their Brunswick label and are the ones we find in our shops today. Down Under they are issued on Australian Decca and they are also available on many different labels all over the world.

In my next article I will describe the system I have evolved for filing records. In the meantime I hope that the information contained in this article will be of interest and some use to all my fellow Bing collectors.

* * * * *

MEMBERS' ADVERTISEMENTS

Geoffrey Milne, 43 Montserrat Road, London, S.W.15. would like to hear from anyone having any deletions (except the recent Columbias) for sale.

Johnny Joyce, 62 Hawksford Crescent, Low Hill, Birmingham. wants the following in any playable condition. 01562 Moonstruck/Learn to croon. 01563 Ox road/Torch song. 01615 Torch song/Shadow waltz. 01349 Love me tonight/Summer coming on. 01557 Cabin in pines/Shadow waltz. 02054 B Masters only. 02653 Mr. Crosby & Mr. Mercer. A Master only. 02493 Learn to croon. Also any Rhythm Boys discs.

Johnny also has the following for exchange, all in mint condition. DB1901 Getting to be a habit/Crying again. DB2142 Big love scene/Linger a little longer. DB2153 Evening at home/Someday we'll meet again. DB2208 Let's try again/Let's put out the lights.

THE GROANER IN THE GROOVE

Recent records reviewed by Les.

Since our last journal, four records have been issued on the Brunswick label much to the enjoyment of many.

I sincerely hope that this coming year will produce a fair batch of Bing records, as from the letters I receive from members I can see that many of us are restless about the many fine recordings unissued here.

Both the Decca and Columbia Companies have given me many reasons as to why we lack so many of these fine numbers, but after digesting all this I can only hope like the rest of you that time and numbers will tell. As the position stands at the moment there are about one hundred recordings that Decca haven't released to the British public, plus about twenty of the early first-rate sides that Columbia haven't yet reissued. It is these latter sides that everybody wants, but so far Columbia have not seen fit to reissue them.

From Bing's latest picture "Mr. Music" there are still three recordings unissued. Five have been released to date and the remainder are "Once more the blue and white", "Wouldn't it be funny" and "Accidents will happen". This last is a duet with Dorothy Kirsten; a different recording from that issued here.

For the benefit of collectors I am listing the recording dates of the titles reviewed in the last journal.

04602	Autumn leaves.	L5823	7/9/50
	Harbour lights.	L5815	5/9/50
04605	Poppa Santa Claus.	L5829	7/9/50
	Mele kalikimaka.	L5830	7/9/50
04606	It's a marshmallow world.	L5834	8/9/50
	All my love.	L5701	No recording sheet
04608	Silver bells.	L5832	8/9/50
	That Christmas feeling.	L5821	6/9/50
04610	A Crosby Christmas. Pt.1.	L5819	5/9/50
	A Crosby Christmas. Pt.2.	L5820	6/9/50
04613	High on the list.	L5452	24/3/50
	Life is so peculiar.	L5451	24/3/50
04622	And you'll be home.	L5686	21/6/50
	Accidents will happen.	L5688	23/6/50

* * * * *

The first of the new releases that I received was

03634	Looks like a cold cold winter.	L5833	7/9/50
	Milady.	W78124	11/4/50

The first side has accompaniment by the Lee Gordon Singers and Sonny Burke and his Orchestra. This song is one of the "Happy Ditty" type that Bing occasionally records and it begins with some excellent solo passages from the Master. However, towards the end the record becomes very noisy which tends to mar the beginning. Bing would have done better to record this as a solo throughout.

"Milady" is from the film "Mr. Music" and is a duet with Dorothy Kirsten. In my opinion they make the best of a rather tuneless song; the most impressive part being the few opening bars which Bing sings in fine style. The remainder of the record is devoted to Bing and Dorothy who both do their best. Jay Blackton's Orchestra provide the music, and all that's lacking is a good tune.

04623	Beyond the reef.	L5816	5/9/50
	This is the time.	L5828	7/9/50

"Beyond the reef" is superb Crosby. A lovely tune with good sensible lyrics; this is the type of song that suits Bing. His phrasing is outstanding and his slow drawl will please everyone. It's this kind of performance that puts him way on top; the famous Bing lilting passages are also well in evidence. This song is in the same vein as "Harbour lights" with accompaniment by the Lyn Murray Chorus and Orchestra who support Bing to perfection.

"This is the time" sings Bing "to fall in love". A tuneful little number with good lyrics which help Bing to put the song over well. His crooning is good and the accompaniment by Axel Stordahl's melodious strings all combines to produce a side which most fans will like. However, like most of his recent recordings, there is evidence of a rather shaky vibrato on the high notes, but no matter, Bing's famous bass outweighs this and makes a very pleasant record.

04643	I do do do like you.	W73911	12/5/47
	The old chaperone	W73913	12/5/47

All praise and thanks to Decca for issuing these two sides which were recorded nearly four years ago and have little commercial (i.e. popular) appeal. Let us hope that everyone will buy this record as only good sales will induce Decca to issue these previously-denied titles from Bing's repertoire.

The first side is a calypso and Bing really shines on it, particularly when singing the refrain which I found much to my liking. His style on this side is entirely different from anything else he's recorded and I'm sure it will be well received by all.

"The old chaperone" is a story-type song with, I thought, extremely clever lyrics. Bing manages to convey the impression that he is in Mexico, the setting of the song, by his manner of singing. The accompaniment is by The Skylarks and John Scott Trotter's Orchestra. Altogether an excellent coupling and an absolute MUST for the Bing fans.

Finally this month we have two excellent sides from the famous Cole Porter Broadway show "Kiss me Kate" which is now running in London.

04660	So in love.	L4856	No recording sheet
	Why can't you behave.	L4857	No recording sheet

You can judge from the title what kind of a song is "So in love"; I expect it will become quite a hit. Bing gives us some of his slow drawl singing which brings out his voice so well. Vic Schoen's Orchestra backs Bing up splendidly and in an entirely different style to the Bing-Andrews Sisters records.

"Why can't you behave" is again good Crosby. He sings in fine style and his beautiful low note is much in evidence. I particularly liked the way in which the members of the orchestra sing with Bing. They all seem to enjoy themselves. There is also a very smart piece of piano playing in the middle of the recording.

These are two very good sides. Full marks to Vic Schoen for the arrangements which are excellent. Cole Porter has written two first class songs and how well Bing sings them.

CROSBY ON RECORD

By
Edward J. Mello
&
Tom McBride

Reviewed by Art.

Publishers:-
Mello's Music
1788 San Jose Avenue
San Francisco

Messrs. Mello and McBride's latest Crosby discography contains a fabulous wealth of information of great interest to all collectors.

Briefly, it lists all the Bing Crosby discs commercially issued in the United States, Britain, France, Japan, Australia and India. Details of the American albums, V Discs, Long-playing records and recordings which boast lyrics about Bing are also given.

As far as it goes this publication is very commendable, but unfortunately it doesn't go far enough. No master numbers and no recording dates are listed and without these this discography becomes merely a glorified list of records.

However, although failing in it's main duty as a discography, it will be of great interest to collectors and particularly to those of our members who are working on a definitive discography.

As a final note I would like to point out that copies of this and other Crosby books can be obtained through Messrs. Willen Ltd. 101 Fleet Street, London, E.C.4. When writing state the dollar price (2 Dollars for "Crosby on record") and the name and address of the publisher as given at the head of this review.

CROSBY'S THE NAME

by Consuelo Anderson

(Re-print from "Modern Screen")

The jukebox was giving out with Gary Crosby's rendition of "Play a simple melody", and a couple of teenagers were dreaming over their soft drinks in an ice cream parlour on the south shore of Hayden Lake in Idaho. You can bet the bobbysoxers were sighing over the same boy in all parts of America, only what happened in Idaho at that moment didn't happen anywhere else.

A handsome blond fellow in blue jeans, T-shirt and crew cut sauntered into that ice cream parlour.

"Well, who's that doll?" asked one teenager of the other.

"Don't you know? That's Gary Crosby - the guy we're listening to."

First teenager whirled round and stared - and swooned. For a long time now this behaviour has become fashionable again among America's girls. On the basis of two recordings with Bing, Gary Crosby can start asking Frankie to move over. "Play a simple melody" and "Sam's song" (issued on one record in the States) have already sold well over half a million copies. The American Decca labels say "Gary Crosby and friend". Friend is Bing, and Gary is 17, half an inch taller than pop, twenty pounds heavier. The Decca Record Company has stumbled on another gold mine.

Dave Kapp, company president, says, "The kid reflects his father's charm and personality. He's got a good voice, a nice manner, he learns his songs quickly - and, well, he just seems to be a chip off the old block."

As a matter of fact the "chip" is so hot at the moment that he's already cut another platter with his "Old Man" entitled "A Crosby Christmas". (The three other boys are also featured)

Decca would like Gary to record solo but Dixie and Bing say no. "The boy is not turning groaner," Bing says, "until he finishes schooling. He's got one more year to do at Bellarmine (a prep school near San Jose) and after that he's either going to Santa Clara or Stanford."

"He sings pretty well and we don't mind him making these records so long as they don't interfere with his school work. But at this time I honestly believe that Gary is a whole lot more interested in football and young ladies and amusements of that sort."

Gary, who plays full back for Bellarmine, says, "We have a cattle ranch in Nevada, you know, and it's a little early for me to know what I want to be, but I sure like animal husbandry and agriculture and stuff like that. Maybe I'll study ranching and agriculture." "Making records with Dad is a lot of fun and I like music. I play the trombone you know, and I like being on Pop's radio show, but as I said, it's too early to tell what I'm gonna do when I finish school. I like such a lot of things."

When asked if this included girls, Gary nodded his head vigorously and smiled, "You bet!"

According to his mother, Gary is shy with girls." According to his schoolmates however, "He's shy with girls - like a fox."